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[52.] Supplement: "THE LORD IS MY SHEPHERD." W. A. Montgomery, Mus. Bac. [AUGUST, 1900.]

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## THE WAR IN SOUTH AFRICA.

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For He hath strengthened the bars of thy gates,  
He hath blessed the children within thee.  
  
He maketh peace in thy borders,  
And filleth thee with the finest of the wheat.  
  
Sing unto the Lord with thanksgiving,  
Sing praise upon the harp unto our God.

The MUSIC opens in full harmony. The passage on the words "For He hath strengthened the bars of thy gates," etc., is taken in unison and harmony alternately. The first part is then repeated and worked up to a close. The second movement "He maketh peace in thy borders," is in contrast to the other movements, and consists of a duet for Soprano and Tenor (either for solo voices or chorus). The final movement is bright and vigorous, the words being "Sing unto the Lord with thanksgiving," etc. (ad.; Tonic Sol-fa, 2d.d.)

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4. We reserve the right to withhold the prize should we consider there is no MS. of sufficient merit or suitability.

5. The words must not be copyright.

6. Our decision in all matters relating to the competition shall be final.

\*\*\*\*\*

The Nonconformist Choir Union Festival passed off very well under the adverse circumstances, which at one time threatened to make this year's gathering a comparative failure. Owing to the action of the railway companies, the choir was, of course, much smaller than usual, and consequently the volume of tone was not so great. But the 1,700 singers who were present did their utmost to make up for the absence of their former comrades. With about two exceptions, all the pieces

went exceedingly well. For precision and vigour, we doubt if the choir has ever sung better than they did in Mr. Josiah Booth's fine anthem, "Arm, soldiers of the Lord," and Sullivan's "Song of Peace." In these and several other pieces the orchestra rendered valuable assistance, and Mr. Croger is to be congratulated on having got so excellent a band together. The orchestra is now quite one of the features of the work of the Union, and should be encouraged in every way. Though the railway troubles somewhat disheartened the members of the committee, they are by no means cast down. We believe steps will be taken in the early autumn to overcome the present difficulties. If the railway companies decline to reduce their fares, and if on that account the distant country singers feel unable to attend next year's festival, choirs in and within thirty or forty miles of London will be obtained, and the chorus thus made up to the usual complement.

\*\*\*\*

As an example of the enthusiasm shown by some of the country choirs, we may mention that a choir from Walsall walked three miles to catch a train at four a.m. on Saturday, June 30th. They travelled to London, saw some of the sights, attended at the Crystal Palace, caught a midnight train back from London, and walked the three miles again about four a.m. on the Sunday morning. These singers are the right sort.

\*\*\*\*

We must congratulate the London Sunday School Choir on their very successful performances on June 27th. The youngsters did better than ever, and the concert given by the adult choir was very praiseworthy. It was an excellent idea to change the time of this concert from four to six o'clock, as this enabled so many more tenors

and basses to attend. The balance of parts was this year very much better than it has ever been before.

\*\*\*\*\*

At a "testimony" meeting held in connection with one of the Tents in London during the present month, Mr. Bradbrook, the missioner, said, after a few details of his early life as a sailor:—"In one of my short seasons on shore my young lady was anxious that I should attend the chapel services. Not being in the habit of going to a place of worship, I desired to be let off. 'But,' said she, 'you are rather inconsistent. You say you like singing, and our choir is noted for good singing—some of the best in North London.' I consented to attend on the following Sunday morning. After the ser-

vice was over she asked me how I liked—not the sermon, nor the preacher, but—the music. I said, 'Very much,' for the choir sang well, and pleased me exceedingly. 'Then you will want to come some evening,' said she, 'because the singing at night is better than the morning, and we have some fine voices that were away this morning.' So another visit was paid, and words spoken by the preacher were instrumental in leading me in the paths of right." Mr. Bradbrook is known in various parts of the country as a welcome and successful missioner, and his "testimony" may be an encouragement to many a hardworking and perhaps unappreciated choirmaster who labours under the disadvantage of an unappreciative minister or people.

### London Sunday School Choir.

**G**HE twenty-eighth annual festival of this important musical organisation was held on June 27th at the Crystal Palace. Large audiences gathered at each of the concerts, the first, at one o'clock, being by five thousand juveniles, and the second, at six o'clock, by the largest company of senior singers the executive of the Choir have had the pleasure of welcoming for some years. Doubtless the change of time from four o'clock, as in former years, was a means of contributing to the larger attendance, but credit must also be given to the increased interest in the work of the Choir in an ever-enlarging circle among the Sunday Schools. And the same might be recorded as regards the interest aroused in connection with the juniors, for at their concert every seat was filled, and a healthy enthusiasm kindled by the items of the programme held their attention and appeared from time to time in "points" which "told."

Among the delighted listeners was Mr. Luther Hinton, the first conductor of the Choir, and one whose service of over twenty years will long be held in remembrance. Our representative having the privilege of a short conversation with the veteran, asked, "What would have been your thought if you could have foreseen this twenty-five years ago?" Seated in front were nearly four thousand voices, and the question was put just after a splendid rendering of "Thanks be to God." Having in mind the early programmes (made up of hymns and simple anthems), Mr. Hinton replied with all his old-time vigour, "Think of it, we should have been *amazed* at the prospect." Following the healthy precedent of former years, ample rehearsals had been held—the conductors, in addition to their own considerable labours, received ungrudging assistance from their deputies, so that the whole ground was well covered, and every singer brought under the baton three or four times at large united rehearsals in the various districts. In the senior division much value was placed upon the twelve

united aggregate rehearsals under the leadership of Mr. Whiteman, the festival conductor, who having in view the character of the programme, rightly insisted that such gatherings were a necessity in order to give a satisfactory rendering of the various items contained therein.

At one o'clock the happy youngsters greeted their good friend and conductor, Mr. Jonathan Rowley, who assuredly deserves, and as surely receives, the grateful thought of many of his choral army for the immense amount of labour cheerfully given, in order to brighten the lives of the young singers. Their response came in the practical way of good attention bestowed upon the pieces, enabling him to control the huge force without effort, and in their smart attack and good tone. Mr. Rowley is an undoubted master in juvenile conducting, but unless there is an interest displayed in the pieces by the performers, even the best man would fail. However, the contrary was the case on this occasion in a marked degree.

Opening with a fine rendering of Luther's Chorale ("God is our refuge"), a vigorous march by Nichol proved a favourite with audience and choir alike. Leigh Kingsmill's "The Voice of Jesus," was originally written for the festival in 1895, and was again included by general desire. "The corn and the lilies" (E. A. Dyke), seemed hardly up to the usual standard, and the reference to "chance" in verse two should surely have been eliminated. Stephen Glover's "Charity," was followed by Donald's "They that trust in the Lord," the audience joining in singing "St. Ann" at the close of the piece. Glover's "I love the merry sunshine," was a popular item, as was also Root's "Sleighing Song," the latter being encored. "The River of Rest" (Merritt), is a piece which affords plenty of scope for expression; it received careful attention, and was well received. "The Farmer Boy" (with handkerchief "effects"), was followed by E. A. Dick's "March of the Fire Brigade," in which occurred three lusty hurrahs in honour of the gallant fire-



men. This was encored. "Hurrah for the men who work," both in sentiment and execution, formed a fitting close to a very interesting and entertaining concert. Mr. W. F. Freeman's organ accompaniments were rendered with tasteful skill, just the right amount of support being rendered.

At six o'clock the senior concert was held, when the choir, formed of teachers and elder scholars, was assisted by the London Sunday School Orchestra of nearly 200 performers, under the capable leadership of Mr. David M. Davis. The singing was vigorous, and there were plentiful evidences of faithful rehearsal. The male voices were placed at the extreme wings of the orchestra, and their position seemed to be against them, especially as regards the tenor voices, who were numerically weak, but who bravely did their best to secure a balance of parts.

The programme included hymns by Barnby and Dykes, Stainer's "Ye shall dwell in the land," "Unfold ye Portals" (Gounod's *Redemption*), which was remarkably well sung, the massive chorus of jubilation ringing out in overwhelming tones of triumphant victory. Woodward's ever-popular "Radiant Morn," was carefully and expressively rendered, followed by "The King of Love," arranged for four voices. The closing piece in part one was "Thanks

be to God," the fine rendering of which secured a well-merited encore.

The second part was composed of part songs, etc., which gave opportunity for displaying the finer qualities of the choir's training, and they rose to the occasion, especially in Hatton's "When evening's twilight," and Pinsuti's "There is music by the river." The concluding number was "The night is calm and cloudless," from Sullivan's *Golden Legend*, the solo being exceedingly well sung by a select choir of about forty voices. Mr. William Whiteman was a tower of strength with his firm and clear beat, and Mr. Horace G. Holmes ably supported the voices on the great organ.

At eight o'clock the concert room was filled to hear the excellent programme provided by the Polytechnic and People's Palace Mandoline and Guitar Band (170 performers), conducted by Mr. B. M. Jenkins; with Miss Edith Kingsford and Madame Alice Sampson for soloists, and Mrs. Mary Layton, F.R.C.O., at the organ and pianoforte.

The whole of the arrangements were excellently carried out under the able management of the veteran Mr. Jonathan Barnard, and we were glad to see Messrs. Luther Hinton and George Merritt, the former conductors of these concerts, present, with Mr. H. G. Johnson, F.R.G.S., the respected and hard-working secretary to the Musical Council. Mr. Merritt's daughter Dorothy, aged ten, may be called a "chip of the old block," as she sang through the juvenile concert and was the youngest member of the orchestra in the adult concert.

## Music at the Christian Endeavour Convention.

**E**OR weeks past Endeavourers' faces have been set toward London. Convention week has come and gone, and it was an immense success. The C.E. Colony produced a newspaper every day. The City of Tents was delightfully romantic in appearance. The young people of the world wended their way to the Alexandra Palace and Royal Albert Hall on Saturday afternoon, July 14th.

At the Palace Mr. A. J. Hawkins gave an hour's organ recital of popular music at three o'clock; at six, Mr. Newton, with a choir, gave a programme of music interspersed with organ pieces.

At the appointed hour the Great Central Hall was packed with expectant Endeavourers eager for a feast of oratory. The sight was magnificent from the orchestra. The galaxy of speakers from all parts of the world was imposing; but alas, they couldn't be heard. The best voice didn't seem to get beyond the second pillar. After the chairman's opening remarks, it was evident the speakers would not be heard, and thousands began to make for other points of vantage in the vain hope of hearing.

An interesting feature of these large meetings has been the impromptu striking up of a hymn by small bands of enthusiasts—obviously Americans—who started "Blest be the Tie that Binds," to that maudlin tune of Nageli's. The effect was an inspiration, like a pebble dropped into the lake, the sound spread out until it was taken up by the whole body of people. Of course, as would be expected,

the singing was characterised by more heartiness than artistic expression.

The best attempts at getting light and shade were when Mr. Carey Bonner divided the audience in the concert room into three parts, giving a verse to each section—platform, area, and gallery, and then combining them for the chorus.

Soloists were heard at each meeting. Miss Sydney Bushnell sang Liddle's "Abide with Me" at one meeting with great effect. She has a clear contralto voice.

Madame Antoinette Sterling sang a paraphrase of the twenty-third psalm, without accompaniment; just a weird sort of dirge embodying her best notes, but it was not beautiful. On Monday, July 16th, Miss Stanley Lucas sang Coenen's "Come Unto Me." On Wednesday morning, at the Junior Rally, Bonner's new cantata, "Comrades," was sung. Madame Kate Cove and Mr. Alexander Tucker both sang solos. On the Wednesday at the great praise service, organised and conducted by Rev. Carey Bonner, in the Central Hall, hymn music was rendered, including "Calcutta," to "O'er the Gloomy Hills of Darkness," J. H. Mauder's tune to "I Hear Ten Thousand Voices," "A Mighty Fortress" to "Worms," and "Jesu, Lover of My Soul" to "Aberystwith."

In the concert hall in the evening of the same day, a choir of 250 voices, conducted by Mr. F. Homer, of Birmingham, sang "The Radiant Morn" (Woodward), and M. B. Foster's "O for a Closer Walk."

The general opinion of those who have enjoyed these meetings is that it is a pity the period is so short.

## Music at Haven Green Baptist Church, Ealing.



HAVEN GREEN enjoys the somewhat rare distinction of fulfilling one's expectations. Having experience of "Greens" in London which exist only in name, one was pleasantly surprised to find a tract of fresh green grass, well provided with seats for tired travellers. Arriving some half-hour before the service commenced, there was opportunity to rest awhile, and the calmness of the Sabbath evening, marred by few of the sights and sounds of busy town life proved, we trust, a veritable help to the enjoyment of Divine worship. Many of the passers-by were *en route* for church or chapel, although there was at least one who could go to neither. Seated opposite was a poor consumptive, who found the Green on this warm summer evening a "haven" of rest for his poor wasted frame. How pathetic seemed the upturned collar and crouching attitude! What songs of gladness we should sing for freedom from the disabilities of the invalid and the promise of a full life. But even with food for reflection, the waiting time soon passed, and well before the service commenced we took our seat in the really handsome chapel at the corner of the Green. Erected by the London Baptist Association as "the chapel of the year" in 1879, the foundation-stone having

been laid by Dr. Clifford, the building is creditable to architect and builder alike, both inside and out. The edifice is illuminated by electricity, and there are other signs of a general advance with the times which befits a growing neighbourhood such as Ealing has become of late years. The first feature in the building which strikes one is the organ. The instrument is placed on pillars above the baptistry, and occupies a very large proportion of the space at the end of the chapel. The organist is seated behind the screen, rather above the level of the gallery and sideways to the congregation. The instrument was built by Messrs. Bryceson Bros. when the chapel was opened. It has two manuals, and contains twenty-three speaking stops, three couplers and tremulant, with five composition pedals (three to

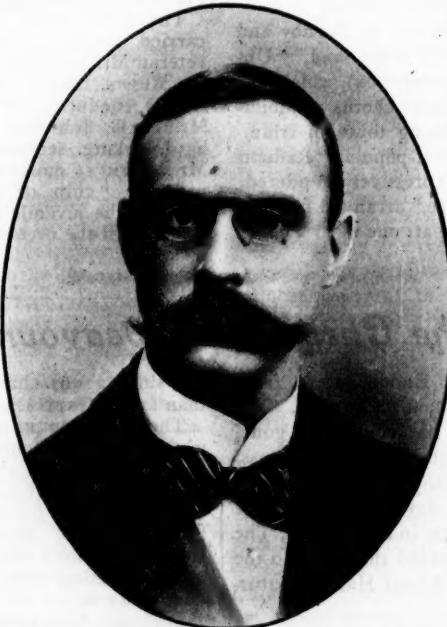
"great" and two to "swell"). The pedal board is radiating and concave. The instrument is divided into two parts, one containing the "great" and "pedal" organs, and the other, to which the console is attached, the swell organ, wind chests, and bellows. Its diapason work is especially good, and the reeds are well-voiced and effective. The organist is Mr. George Tomling, A.R.C.O., who speaks in warm terms of his instrument, as the choir and choirmaster speak of himself. Mr. Tomling has had some seven years' experience as organist and choirmaster at the English Church, Moscow, and on returning in 1898 to resume his old place at the organ, he received a very hearty welcome. The choirmaster, whose portrait we present, is Mr. Arthur Holt, and to his careful training and abundant labours during the past eleven years much of the undoubtedly success of the choir is due. The choir, which was a small one when he was appointed, has now a membership of thirty-eight, with an average attendance of thirty, the proportion of junior singers being remarkably small. At each of the weekly rehearsals which Mr. Holt invariably conducts, the whole of the Sunday's work is carefully rehearsed, special attention being given to the singing of the hymns, anthems, etc., unaccompanied. The main object in view has been the improvement of the congregational singing,

and in this respect great advances have been made, Haven Green Church being well known for the brightness and heartiness of the musical portion of its services.

On the occasion of our visit the chapel was well filled, and toward the end of the arrivals there was some little difficulty in seating more than single worshippers. The hymn-book in use is the Baptist Hymnal, with the Congregational Anthems, and, to show a further catholicity of taste, the Cathedral Psalter.

The opening hymn (111), "All hail the power of Jesu's name," was taken to "Miles' Lane," verses four and five being taken almost unaccompanied, and with good effect.

The next hymn (740) was to "Moscow." The words were by the Rev. Dr. Newman Hall, on



MR. ARTHUR HOLT.

"Missions." The massacres in China were then feared, and the lines—

"Bid war and faction cease,  
Bring in the reign of peace,"

were appropriate, and were sung with sympathetic interest.

The anthem was Attwood's "Turn Thy face from my sins." The congregation formed a company of very good listeners, and the effect was not disappointing. The choir, of course, were to be heard to better advantage than during the singing of the hymns. The phrasing in the anthem was remarkable in its splendid execution, and the spirit of yearning entreaty was very well expressed throughout, especially at "Cast me not away from Thy presence." A little hesitancy, apparent at first, was removed in the repeat, which was more decided in utterance, and the parts were balanced more evenly. The choir would be more useful in leading the service of praise if their situation was more fortunate. The seats allotted to the singers are in three rows on either side, facing each other, on the floor of the church below the rostrum—there is no pulpit at Haven Green, and much of the "leading" characteristic of the choir's singing seems to be smothered in its inception.

The hymn before the sermon was one of Dr. Horatius Bonar's, and was on the subject of "Perseverance." It was well sung by all, and formed a fitting introduction to a good sermon to young people on "Follow Me!" The pastor is Rev. Evan Thomas, whose nationality proclaims him a lover of song. He takes a deep interest in the welfare of the choir, and when his engagements permit, makes a point of being present at some part of the weekly practice. Added to this

virtue he has a good clear utterance, and interprets, rather than reads, the Lessons. The sermon was not by any means of the Sheldonian order, but although the act of following was clothed with a wider meaning than that lately so popular (and so soon forgotten) in religious circles, the address was very practical. It had its inviting features in the almost passionate pleading for union with some church, "not necessarily our own," and a fine presentation of the truth with a loving and earnest personal appeal for decision. The service closed with "O Jesus, I have promised," a really effective piece of congregational singing, forming a fitting adjunct to the address. Mr. Tomling helped the dismissal with a choice little voluntary, which was calculated not to drive away the impressions of the evening's worship.

It was pleasing to learn that after church there was to be an open-air service on the Green, in which some of the choir are in the habit of taking part. Mr. Holt expresses gratitude for the services, as choir secretary, of Mr. Charles Lean, who seems to be a round peg in a round hole—a man who fits the work and whom the work fits. This year the choir united with two other Nonconformist choirs in the district and formed a contingent to the Nonconformist Choir Union Crystal Palace Festival, Mr. Holt being the conductor. It was a pleasure to visit Haven Green, where such good work is being done on terms of evident appreciation and good fellowship between leader and members. Mr. Holt treasures, as of great value, a gold watch presented to him by the choir, together with an address signed by every member. With such good feelings abroad, coupled with the spirit of earnest work under skilled guidance, there seems to be a long spell of happy usefulness ahead. May it be so!

## Passing Notes.



SIR JOHN STAINER has a novel theory to account for the difference in the timbre and quality of voices in different places and countries. Dr. McNaught explains the difference, in so far as it applies to England, on the theory of dialect. Sir John says it depends upon whether the people drink claret or beer. In districts where they drink claret, especially bad claret, the voices are thin and shrivelled; where they drink beer the voices are round and full. Such is Sir John's idea; and then he quotes Sir Arthur Sullivan as remarking of the Yorkshire voices that they represent beef and beer. There may really be something in the notion. Not so many years ago it was quite the fashion for leading singers to drink stout and port as being supposed to have excellent tonic properties for the vocal organs. Perhaps beer has an equally good effect.

But where in England is it the habit of members of choral societies to drink claret? Claret is not a middle-class tipple, so far as I have observed. Sir John had better tell us next what kind of voices are peculiar to the whisky-drinkers. He must know, for he is a good deal in Scotland.

One subject leads to another. Some of my readers may remember how, a short time ago, *Truth* began a discussion about the intimate connection between music and voluminous heads of hair. The writer who led off the discussion scouted the idea that there is any connection whatever between the two things. People, he said, who are confirmed beef-eaters are bald; people who eat meat seldom, or not at all, have their hair grow in great profusion. The argument is far from convincing, especially as the writer is resolved to reduce the matter to a consideration of races of non-carnivorous

habits. And yet musical artists of all races, carnivorous or otherwise, have been remarkable for their *caput* covering. Violinists in particular have long been famous in this way. From Paganini down to Ysaye, they have attracted attention by their heavy, unshorn heads. Ernst, Sivori, Wieniawski, Wilhelmj, Leonard, Thomson, Ondricek, and Marsick are all cases in point. Pianists are not so generally of the long-haired kind, Paderewski being something of an exception. Liszt's hair was scarcely less peculiar for its thickness and its freedom from any departure from a straight line. When we come to composers, we have Beethoven, Schubert, Mendelssohn, Schumann, Berlioz, Wagner, Brahms, Bruch, and Verdi. Of the hair of Bach, Handel, Haydn, and Mozart we know nothing, because they wore wigs, though there is a tradition that Mozart was very vain of his thick, long, and silky hair. There is, however, no rule without its exceptions; and these may be found in the bald head of the elder Massart, the violinist, and the scanty locks of Saint-Saëns, Tchaikovsky, Raff, and Reyer.

Whatever may be the cause of the flourishing state of the hair of musicians generally, it would be difficult to demonstrate that it is owing to abstinence from meat diet; and besides, that would not account for the fact that musicians, as a rule, allow their hair to grow inordinately long. The real point seems to be, not the quantity, but the length, of the artistic hair. It is quite possible that if Ysaye were to shear his locks close to his head he would lose much of the peculiar charm that attaches to his playing; and it is certain that if Paderewski were to subject himself to the barber's hands, and to emerge from the tonsorial chair with his hair close-cropped, he would lose his power quite as much as Samson did after being shorn by Delilah. Fancy Liszt with his hair mowed close to his head! The thing is impossible. And Wagner with his hair reduced to the condition of that of a prize-fighter ready to enter the fistic ring—imagination cannot picture it. The true point to consider for those who are curious in such matters is not the plentiful growth of hair on the musician's head. That is a thing over which he has no control; and, besides, others than musicians have luxuriant hair. The problem to be discussed and solved is why the musician permits his hair to grow inordinately long. For this is a thing that *is* under his control.

It is surely time that the Wagner enthusiasts were taking steps to prevent the publication of further letters and reminiscences of their hero. That Wagner was a great composer nobody now attempts to deny, but Wagner the musician and Wagner the man are totally different personalities; and it must be sorrowfully admitted that the more we learn about the man the less heroic he becomes. He seems to have had about him a great deal of the Henry D. Thoreau, as that high-flown transcendentalist is outlined by Mr. Russell Lowell. In one

letter he tells his friend Roeckel that he can exist perfectly well without seeking intercourse with anyone. The world? What does *he* care for the world? What does he ask from it? Simply this, that the world would leave him unmolested, granting him only what is necessary to his happiness—leisure and peace of mind for his work, a willing servant, and a dog. Wagner seems, in truth, to have been a man with so high a conceit of himself that he accepted without questioning, and insisted on the world accepting, his defects and weaknesses of character as virtues and powers peculiar to himself. Was he indolent? He finds none of the activities which attract and employ the rest of mankind worthy of him. Was he wanting in the qualities that make for success? It is success that is contemptible, and not himself that lacks persistency and purpose. This is constantly brought out in his letters. Again, is he poor? Well, money is an unmixed evil, not to be so much as thought of in connection with Art (with a big A). He had no faculty of generalisation from outside of himself, or at least no experience which would supply the material of such, and he makes his own whim the law, his own range the horizon of the universe. He condemns a world the hollowness of whose satisfactions he had never really tasted, and we recognise Apemantus behind the mask of Timon. Life for him—and he has said it himself—is, under mundane conditions, but a stopgap and a makeshift: "The only true, the only real life can only exist in the imagination as an unattained ideal."

A greater familiarity with ordinary men—nay, with men of all kinds—would have done Wagner a world of good by showing him how many fine qualities are common to the race. One may be physically near his fellows, and yet be as spiritually remote from them as if he had his home by some remote Walden Pond, like Thoreau. If he keep himself clear of their weaknesses that is enough. To a healthy mind the world is a constant challenge of opportunity. It is only a morbid self-consciousness that pronounces the world of men empty and worthless before trying it. What would Shakespeare's message to humanity have been if, like Wagner, he had shut himself out from his kind, and moaned piteously with the ancient sage that "man is born to trouble as the sparks fly upward"? Doubt it not, Shakespeare had his difficulties and his disappointments too; otherwise he could never have delineated so many suffering, heroic hearts. But his sorrows did not obscure his mirthfulness, his genuine overflowing love of laughter, his genial humanity, his joyful tranquility. Why should he be to us a kind of mystery in a winding-sheet, crowned with a halo?

J. CUTHBERT HADDEN.

By an unfortunate oversight, the portrait in last month's sketch was described as being that of Mr. W. Kaye Dunn, B.A., the minister of "Manor." It should have been Mr. W. J. J. Franks, choirmaster.

**"Festival" Anthems, No. 17.**

# THE LORD IS MY SHEPHERD.

## **Anthem.**

Composed by W. A. MONTGOMERY.

Mus. Bac., Durham.

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LONDON: "MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW. Price 2d.; Tonic Sol-fa, 1d.

Prepare—Great=Soft 8 ft.

Swell=8 ft. (coup. to Great).  
Ped.=16 ft. (coup. to Swell)

*Andante pastorale.*

**PSALM xxiii. verses 1 and 2, 4 and 6.**

Fed.—to (Comp. to Swell).  
Andante pastorale.

ORGAN. *Sv.* *Gt.*  
*Gt. to Ped.*

Andante pastorale.  
*mp*

The Lord is my Shep-herd, I shall not  
*mp*  
The Lord is my Shep-herd, I shall not  
*mp*  
The Lord is my Shep-herd, I shall not  
*mp*  
The Lord is my Shep-herd, I shall not  
*mp*

want; The Lord is my Shep-herd, I shall not want: He mak-eth me to lie  
want; The Lord is my Shep-herd, I shall not want: He mak-eth me to lie  
want; The Lord is my Shep-herd, I shall not want: He mak-eth me to lie  
want; The Lord is my Shep-herd, I shall not want: He mak-eth me to lie  
*Add to Gt.*

## THE LORD IS MY SHEPHERD.

THE LORD IS MY SHEPHERD.

*cres.*

down in green pas - - tures, He lead-eth me be - side..... the still.....

*cres.*

down in green pas - - tures, He lead-eth me be - side..... the still.....

*cres.*

down in green pas - - tures, He lead-eth me be - side..... the still.....

*cres.*

down in green pas - - tures, He lead-eth me be - side..... the still.....

*f*

wa - ters, He lead-eth me be - side..... the still wa - ters.

*dim.*

wa - ters, He lead-eth me be - side..... the still wa - ters.

*dim.*

wa - ters, He lead-eth me be - side..... the still wa - ters.

*dim.*

wa - ters, He lead-eth me be - side..... the still wa - ters. The Lord is my

*Gt. to Prin.*

*8 ft only.*

*mf*

*Sw. (with reel).*

*Gt. to Ped. off.*

*mf*

The Lord is my

*mf*

The Lord is my Shep - herd, I shall not

*mf*

The Lord is my Shep - herd, I shall not want;... The Lord is my

Shep - herd, I shall not want;... The Lord is my Shep - herd, The Lord is my

*Gt. Stop Diaps.*

*Gt. to Ped.*

## THE LORD IS MY SHEPHERD.

cres.

Shep - herd, I shall not want, I shall not want:  
cres.

want, I shall not want, I shall not want:  
cres.

Shep - herd, I shall not want, I shall not want: He lead - eth me be -  
cres.

Shep - herd, I shall not want, I shall not want:  
Sw.

Add Flutes.

Gt. to Ped. off.

pp

The Lord is my Shep - herd, I shall not  
pp

The Lord is my Shep - herd, I shall not  
pp CORO.

- side..... the still wa - ters. The Lord is my Shep - herd, I shall not  
pp

The Lord is my Shep - herd, I shall not

**SOLO.**      **CORO. cres.**

want; to lie down in green pas - tures; He lead - eth me be -  
cres.

want; He lead - eth me be -  
cres.

want; He mak - eth me to lie down, He lead - eth me be -  
cres.

want; He lead - eth me be -

Senza Ped.      Con Ped. Gt. to Ped.

Gl. soft 8 fl.

## THE LORD IS MY SHEPHERD.

dim.                      *mp*                      *rall. pp calando.*

- side ..... the still wa - ters, the still wa - ters, the still wa - ters.

dim.                      *mp*                      *rall. pp calando.*

- side..... the still wa - ters. the still wa - ters the still wa - ters.

dim.                      *mp*                      *rall. pp calando.*

- side..... the still wa - ters, the still wa - ters, the still wa - ters.

dim.                      *mp*                      *rall. pp calando.*

- side..... the still wa - ters the still wa - ters, the still wa - ters.

*Sw. 8ft. and 4ft.*                      *8ft. only.*

*Gt. to Ped. off.*

#### BASS SOLO (OR BASSES ALONE).

Musical score for organ and oboe. The score consists of three staves. The top staff is for the organ, starting with a bass clef, two flats, and a common time signature. The middle staff is for the oboe, starting with a soprano clef, one flat, and a common time signature. The bottom staff is for the organ, continuing from the top staff. The music includes dynamic markings such as *mp*, *Swell (with Oboe)*, *Andante*, and *Ped. 16 ft. only (or without Ped.)*. The lyrics "Yea, tho' I walk thro' the" are written above the middle staff.

A musical score for three voices (Soprano, Alto, Bass) in common time, 2/4 time, and 3/4 time. The key signature is B-flat major (two flats). The vocal parts are: Soprano (top), Alto (middle), and Bass (bottom). The lyrics are: "val - ley of the sha - dow of death, Yea, yea, tho' I walk thro' the". The music includes dynamic markings like 'cres.' (crescendo) and 'dec.' (decrescendo). The vocal parts are separated by vertical braces.

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, 2/4 time, and 3/4 time. The piano part includes dynamic markings like 'dim.' and 'Choir 8 ft.'. The lyrics 'val - ley of the sha - dow of death,' are written below the vocal lines.

## THE LORD IS MY SHEPHERD.

**SOPRANO SOLO (OR SOPRANOS ALONE).**

SOPRANO SOLO (OR SOPRANOS ALONE). *mf*

Yet will I fear, will I fear no e - vil, for Thou art with me; Thy rod and Thy

Yet will I fear, will I fear no e - vil, for Thou art with me; Thy rod and Thy

#### BASS SOLO (OR BASSES ALONE)

staff they com - fort me.

### BASS SOLO (OR BASSES ALONE)

*mp* rall. e dim.

Yea, tho' I walk thro' the val-ley of the sha - dow of death.

Swell.

*Soft 8 ft. without Oboe.*

P. 1

**FULL CHORUS.** *Animato.*

## TREBLE.

FULL CHORUS. *Animato.*

*mp*

Sure-ly good-ness and mer-cy shall fol-low me all the days of my life;

Akten

Sure - ly good - ness and mer - cy shall fol - low me all the days of my life;

TENOR

A musical score for piano, showing two staves. The top staff uses a treble clef and a key signature of one flat (B-flat). The bottom staff uses a bass clef and a key signature of one flat (B-flat). Measure 11 starts with a dynamic of *mp*. Measures 11 and 12 consist of eighth-note patterns: measure 11 has a dotted half note followed by a sixteenth-note rest, then eighth-note pairs; measure 12 has eighth-note pairs followed by a sixteenth-note rest, then eighth-note pairs.

Sure - ly good - ness and mer - cy shall fol - low me all the days of my life;

Bass

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measure 11 starts with a dynamic of *mp*. Measures 11 and 12 consist of eighth-note patterns: measure 11 has a dotted eighth note followed by a sixteenth note, and measure 12 has a sixteenth note followed by a dotted eighth note.

Sure · ly good · ness and mer · cy shall fol · low me all the days of my life;

ORGAN-

THE LORD IS MY SHEPHERD.

Sure - ly good - ness and mer - cy shall fol - low me all the days of my life;

Sure - ly good - ness and mer - cy shall fol - low me all the days of my life;

Sure - ly good - ness and mer - cy shall fol - low me all the days of my life;

Sure - ly good - ness and mer - cy shall fol - low me all..... the days of my life;

*Gt. to Prin.*

*Senza Ped.*

*Con Ped. 16 & 8 ft.*

And I will dwell, will dwell in the house, will dwell in the house of the Lord for

And I will dwell in the house of the Lord, in the house of the Lord for

And I will dwell, will dwell in the house of the Lord for

And I will dwell in the house of the Lord for

*Prin. in.*

ev - er, And I will dwell in the house of the Lord, will dwell in the house, will

ev - er, for ev - - er, And I will dwell in the house of the Lord, will

ev - er, And I will dwell in the house of the Lord, will dwell in the house, will

ev - er, And I will dwell in the house of the Lord, will dwell in the house, will

*Add to Gt.*

THE LORD IS MY SHEPHERD.

The musical score consists of two staves of music for voices or choir. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of B-flat major. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is:

dwell in the house of the Lord for ev - er, will dwell in the house of the Lord for  
*cres.*

dwell in the house of the Lord for ev - er, will dwell in the house of the Lord for  
*cres.*

dwell in the house of the Lord for ev - er, will dwell in the house of the Lord for  
*cres.*

dwell in the house of the Lord for ev - er, will dwell in the house of the Lord for  
*cres.*

*ff* ev - er, for ev - er, for ev - er, for ev - er, for ev - er.  
*rall.*

*ff* ev - er, for ev - er, for ev - er, for ev - er, for ev - er.  
*rall.*

*ff* ev - er, for ev - er, for ev - er, for ev - er, for ev - er.  
*rall.*

*ff* ev - er, for ev - er, for ev - er, for ev - er, for ev - er.  
*rall.*

*Full. Gt.*

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(To be continued.)

Tonic Sol-fa Editions of many of the above are already published and others are in course of preparation.



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"MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW.

## Nonconformist Choir Union Festival.

(BY A SPECIAL REPORTER.)



RUE as ever is the wise utterance of Burns, "the best laid schemes of mice and men gang aft agley." A century after the lines were written our friends the railway companies have furnished an example of how to help a well-laid scheme not only to "gang agley," but to be within a very short run of "ganging" altogether out of existence.

The past year had proved the most prosperous in the career of the Union. New Unions had been formed in Manchester and Derby, with all preparations at Leeds for joining later. Many fresh choirs had also allied themselves to the parent Union, more books had been issued than ever before, and the interest in the operations of the Union was more widespread than it had ever been.

Suddenly, like a veritable "bolt from the blue," came an intimation that the cheap fares which have obtained during the past eleven years were to be abolished, and that no singer would be conveyed to London at less than a single fare for the double journey. It would seem on the face of it that the charge was excessive taking into consideration the fact that from more than one centre sufficient singers travelled to more than fill a whole train. So the question had to be settled on the lines of "go" or "stay away," and the singers adopted the latter course to the number of about two thousand, with probably nearly an equal number of friends, who have hitherto made the journey to hear the programme. Many of the centres were, at short notice, served with excursions on the day at a "compromised" rate, but the net was spread in vain, and the trains travelled with a very sparse number of passengers. It is hoped that before another Festival comes round more moderate counsels will prevail, and that the railway companies will become convinced that "half a loaf is better than no bread."

Putting aside the disappointment attending the non-attendance of half the choir, there is much to set down as cause for congratulation. Although the choir was smaller, the execution of the various pieces was enhanced, and a more artistic rendering was given of many passages than would have been possible in the case of a larger choir. After certain dimensions are reached, a large choir does not seem to give results in volume of tone commensurate with its numbers, and has the disadvantage of becoming more and more unwieldy. All the same, it was a distinct loss not to have the lusty voices of our North Country friends.

The actual number on the orchestra was close upon 1,700, a falling off of 2,000 from last year's total, when about 3,750 singers were present. Notwithstanding, or perhaps in consequence of, the comparatively small choir, splendid work was accomplished, and there was a very fine spirit in the

ranks of the singers to do their very best to retrieve the ill fortunes of the day.

The programme on the present occasion included a very large proportion of compositions by Nonconformist composers, and at the same time included only such pieces as a small, well-balanced choir can execute at their own festival gatherings. There is a tendency in some quarters to arrange a selection suitable for the Annual Festival, but which proves to be quite unsuited for performance by an average choir. The Nonconformist Choir Union seek to provide a book that will wear well and prove useful on subsequent occasions, and they succeed in their efforts. Mr. Minshall's appearance at the conductor's desk was delayed in consequence of a rumoured stoppage on the line, thereby preventing singers from reaching the Palace. For the first time in the history of the Union a late start was effected. The opening item was the National Anthem, by choir, orchestra, organ, and audience, well sung as ever in these martial days. The opening choral number, "In the beginning was the Word" (a Christmas Anthem by Charles Darnton), went exceedingly well, so well, in fact, that all anxieties as to the musical result of the Festival were set at rest. The anthem was well chosen for the opening piece, and its straightforward construction and solid "singableness" contributed to its success. The "verse part" was taken by the Rushden Union of Nonconformist Choirs, who at short notice, owing to the absence of the Oldham Choir Union through the "railway rates" action, had studied the portions of the various pieces to be taken by the select choir with great success, under the conductorship of Mr. Jos. Farey, the leader of the Old Baptist Choir at Rushden. Their performances later in the programme fulfilled the promise of this first piece. There was very good and even tone, nice balance, and first-rate "attack," with very clear enunciation. Some very good quality was observable among the contralto voices, and the sopranos were bright without shrillness. The tenors gave evidence of careful restraint in their parts, and their singing was very sweet and pure, while the bass was all that could be wished in regard to a vigorous and sturdy foundation. The party numbered about 120, their singing contributing not a little to the afternoon's enjoyment.

The next number was a "first performance" of Mr. Josiah Booth's anthem, "Arm, Soldiers of the Lord." This fine martial piece (words by Rev. Stopford Brooke) was written for this Festival, and was dedicated to "members of the Nonconformist Choir Union." The singers repaid the compliment by giving a really brilliant performance of the anthem, which went with a fine display of "dash" and "go." The verse for four ladies' voices was a very pleasing feature, the harp accompaniment being,

however, somewhat "thin" on the pianoforte. The orchestral score was kindly written by the composer, who had every reason to be gratified at the reception of his work by choir and audience alike.

The first orchestral item was Gounod's "Marche Solennelle," and it gave evidence of good results from Mr. T. R. Croger's painstaking labours in this important adjunct to the work of the Union. Mr. Croger unites the offices of Secretary and Treasurer to the conductorship of the orchestra, and in each the Union are greatly indebted to him for his abundant energy in securing a successful issue.

Each year the Union have awarded a prize of five guineas for the best Festival Anthem by a Nonconformist organist or choirmaster. This year the choice of Dr. E. H. Turpin, the adjudicator, fell upon an anthem by Dr. Orlando A. Mansfield, F.R.C.O., of Torquay, and this prize piece ("We declare unto you good tidings") was next performed, followed by a faultless rendering of Gounod's "O Divine Redeemer," by Madame Clara Samuell, who was in good voice and managed it well. The central transept of the Crystal Palace is not an ideal place for solo singers, but Madame Clara Samuell's painstaking pronunciation was a splendid help in overcoming the defects of the building. The orchestral accompaniment was very skilfully managed, Mr. Croger having his forces well in hand, the delicate work of accompanying the solo being very nicely done. The piece narrowly escaped an encore.

The next choral item was Mr. Minshall's setting of the late Bishop Walsham How's "Who is this so weak and helpless?" The piece gave an opportunity of hearing the different sections of the choir separately, each voice having a solo verse in addition to the responsive verses which are taken in unison or harmony with good effect. An enthusiastic reception was accorded this piece from orchestra and auditorium.

That excellent singer of the Free Churches, Mr. Alexander Tucker, a Nonconformist to the backbone and at the same time well up in his profession and highly esteemed as a hard-working and very useful member of the Executive Committee of the Nonconformist Choir Union, next sang with excellent effect, "In peril on the sea," by W. Lane Frost. This quasi-sacred song which introduces strains from "Eternal Father, strong to save," with its prayer for preservation and song of gratitude allotted to the varying experiences of a fisher-wife, proved a very attractive item. The "storm" accompaniment on the organ forms a very effective feature. Mr. Tucker was unmistakably recalled.

After the orchestra had given a tasteful rendering of the overture to Spohr's "Jessonda," the choir sang, with Madame Clara Samuell as soloist, "O sing unto the Lord a new song," by Matthew Kingston, Mus. Bac. This anthem is in four movements, and is a musicianly work. It gained a prize in a competition, Dr. E. J. Hopkins being the adjudicator, and was "scored" for the present occasion. The orchestra shone in the accompaniment to the

solo, in which flutes, oboes, and clarinettes have some very melodious passages in imitative counterpoint, the same musical figure being repeated by the instruments named in a sort of dialogue, modulating the meantime through different keys. The chorus went very crisply and steadily, except in the final movement, when the sopranos exhibited a tendency to unduly hurry, but quickly recovering, made a very bold finish.

In the part songs the choir had an opportunity of demonstrating their ability to execute light and shade, and they showed it to good effect, especially in Hullah's "Three Fishers," specially arranged as a four-part song for this Festival. This was the steadiest and smoothest among the unaccompanied pieces, the "closed lips" effect being just enough. In Berridge's "Sing some homely ballad," the critic got his chance; there was a slight tendency to misinterpret the metronome rate in commencing, and some of the sopranos sang E natural instead of E flat.

Madame Clara Samuell's rendering of Edith Cook's "The Dreamers" was superb. She responded to a very vociferous recall by repeating the last verse.

"Blow, blow, thou winter wind" is an old favourite, and one which we are glad to hear now and again. The choir sang it with evident enjoyment.

Mr. Alexander Tucker's second song was the ever-popular "Rocked in the cradle of the deep." It speaks volumes for the far-reaching quality of Mr. Tucker's splendid bass voice when we mention that his final note, heard above all the accompaniment of orchestra and organ, was a bottom F.

"St. Alban's March" was very nicely played, and formed a welcome feature. Calcott's famous glee, "O snatch me swift," was the most difficult of the secular pieces, and was a little unsteady in the last movement, but the training work which had been accomplished was not without its value. This piece received a warm welcome in the course of rehearsals, and one enthusiastic choirmaster gave it as his opinion that it was worthy to be sung in the skies. The Union programme was the means of introducing this fine composition to many choirs who had not previously studied it.

The selection of the final piece, "The Song of Peace" (Sullivan) was surely prophetic. We believe the programme was made up in the early winter; at any rate, England had, at the time of arranging the book, been plunged into a war which soon assumed serious proportions—so serious, indeed, that no one could quite foretell when the end was likely to be reached. That peace was so nearly in view on the day of the Festival was a lucky hit. The singing was as fresh as at the commencement of the concert, and the unison passages were given with very telling effectiveness, the piece forming a grand finish to a Festival which had caused more anxiety than any previous fixture, but which had been marked by a real accession of artistic taste in rendering the pieces. Mr. Fountain Meen's accompaniments on the organ were extremely helpful, and

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always in good taste, and of course in execution perfect. Mr. Minshall's clear, firm, and steady beat was an excellent means of keeping the forces in good time.

Following the precedent of previous years, an organ recital by a prominent Nonconformist organist was arranged, and the executant on this occasion was Mr. A. Bengel Ingham, F.R.C.O. (organist was arranged, and the executant on this oc- bated a well-chosen programme of well-executed pieces by Guilmant, Dr. Peace, and others.

A word of praise must be given to the stewards, who, under the leadership of Mr. G. H. Lawrence, carried out their duties in a thoroughly efficient manner.

The following choirs were represented in the Festival, those taking part for the first time being marked with \*.

#### METROPOLITAN CHOIRS.

- \*Arundel Square—Congregational.
- Bow—Burtt Road.
- \*Camberwell—Presbyterian.
- Camden Town—Park Chapel.
- Chingford—Congregational.
- Clapton—Downs Chapel.
- \*Dalston—Queen's Road Baptist.
- \*Deptford—Wesleyan Mission.
- \*Ealing—Congregational, Wesleyan, and Baptist.
- East Ham—Presbyterian.
- Finsbury—Whitefield Tabernacle, City Road.
- Fulham—Dawes Road Congregational.
- Highbury Hill—Baptist.
- Hackney—Mare Street Baptist.
- Holloway (Upper)—Baptist; Caledonian Road Congregational; Junction Road Congregational.
- Kingsland—Congregational.
- Kingston—Congregational; Presbyterian.
- Limehouse—Coverdale Congregational.
- Lower Edmonton.
- N.C.U. Orchestral Band.
- \*New Southgate—Congregational.
- Orange Street—Congregational.
- Paddington—Craven Hill.
- Peckham—Queen's Road Wesleyan; \*Peckham Rye Tabernacle.
- Plumstead—Station Road Baptist; Village Wesleyan; Plumstead Common Wesleyan; Robert Street Primitive Methodist.
- Ponder's End—Congregational.
- Regent's Park Chapel.
- Richmond—Duke Street Chapel.
- Stockwell—Baptist.
- Stoke Newington—Wesleyan.
- Stratford—West Ham Lane Unitarian.
- Sydenham—Baptist.
- Tottenham—High Cross Congregational; Wesleyan.
- Walthamstow—Trinity Congregational.
- Walworth—Walworth Road Baptist; Browning Hall.
- Wandsworth Road—Victoria Baptist.

#### PROVINCIAL CHOIR UNIONS.

- \*Bridgnorth.
- Dover.
- Folkestone.
- Hadleigh.
- \*Ipswich—St. John's.
- St. Neots.
- Walsall.

#### PROVINCIAL CHOIRS.

- Bedford—Bunyan Meeting.
- Brierfield—Baptist and Congregational.
- Brighton—Union Chapel.
- Bromley (Kent)—Baptist.
- Denford—Wesleyan.
- Gainsborough—Primitive Methodist.
- Higham Ferrers—Wesleyan.
- High Wycombe—Oxford Road U.M.F.C.; \*Primitive Methodist; \*Priory Road Wesleyan.
- \*Hythe—Wesleyan.
- \*Langford (near Biggleswade).
- Morecambe—United Methodist Free Church; U.M.F.C.
- \*Morton (Bingley)—Congregational.
- Northampton—Queen's Road Wesleyan; Victoria Road Congregational; \*Kingsthorpe Road Congregational.
- Potton.
- Royston—Knebworth.
- Rugby—Congregational.
- Rushden—Old Baptist; Station Road Mission; Primitive Methodist; Independent Wesleyan; Park Road Wesleyan.
- Sandy (Beds.)—Baptist.
- \*Sevenoaks—Congregational.
- Sutton (Surrey)—Congregational.
- Warwick—Brook Street Congregational.
- Windsor—Baptist.

To the credit of the Metropolitan choirs it should be recorded that upon the action of the railway companies being reported to them, they one and all put forth their best efforts to make the Festival a success, not one choir being absent.

The following provincial choirs and choir unions, numbering 2,000 voices, were debarred from participating in the Festival by the action of the railway companies. New choirs marked \*.

#### CHOIR UNIONS.

- Burton-on-Trent.
- Coventry.
- Chepstow.
- \*Derby.
- \*Frome.
- Glossop.
- \*Manchester and Salford.
- Nottingham.
- Oldham (Represented only).
- Oswestry.
- Stockport (Represented only).
- Swadlincote, Burton-on-Trent.

#### CHOIRS.

- Accrington—Cannon Street Baptist.
- Ashton - under - Lyne—Rycroft Congregational Chapel.
- Barnoldswick—Bethesda Baptist.
- Bilston—Wesleyan.
- Birmingham—Selly Oak Primitive Methodist; St. Andrew's Congregational; Stratford Road Baptist; \*Conference Hall; \*Highgate Park Baptist.
- Blackburn—Great Harwood Congregational; Paradise Chapel.
- Blackpool—Alexandra Road Congregational.
- Burnley—Brooklands Wesleyan.
- Compstall—Wesleyan.
- Crewe—Trinity Wesleyan.
- Denton—Hope Congregational; United Methodist Free Church.
- Derby—Heanor Primitive Methodist.

Glossop—Littlemoor Congregational; Primitive Methodist.  
 Grimsby—United Methodist Free Church.  
 Hadfield—Wesleyan; Primitive Methodist.  
 \*Hereford—Bridge Street Wesleyan.  
 Heywood—Bridge Street Primitive Methodist; Wesleyan and Hopwood U.M.F.C.; York Street Congregational; Bagslate United Methodist Free Church.  
 Hollingworth—Congregational; Methodist New Connexion.  
 Hyde—Newton Methodist New Connexion; Norfolk Street Wesleyan; Union Street Congregational; Chapel Street Baptist.  
 Keighley—Alice Street Primitive Methodist; Cross Roads Primitive Methodist; Crosshills Ebenezer; Worth Wesleyan; Victoria Park Wesleyan.  
 Kirkstall (near Leeds)—U.M.F.C.  
 Kislingbury—Baptist.  
 Liscard—Congregational.  
 Liverpool—Norwood Congregational.  
 \*Marple—U.M.F.C.

Measham.  
 \*Nelson.  
 Otley—Congregational Church; Wesleyan.  
 \*Poole (Dorset)—Skinner Street Congregational.  
 \*Rishton (Lancs).  
 Rochdale—Hallford Congregational; Shawclough Zion Primitive Methodist Chapel; Milton Street Congregational P.S.A.; \*Methodist New Connexion; Ashworth's Chapel; Smallbridge Primitive Methodist; Hallows U.M.F.C.  
 Sale—Congregational Church; Wesleyan.  
 Sowerby Bridge—Steep Lane Baptist.  
 Stalybridge—Wesleyan.  
 Sutton-in-Craven—Baptist.  
 St. Mary Cray—Temple Congregational.  
 \*Todmorden—Cornholme U.M.F.C.  
 Uttoxeter—Wesleyan and Congregational.  
 Wheatley Lane—Wesleyan.  
 Wetherley—Wesleyan.

In addition to the above it is a source of great regret that the Choir Competitions had to be abandoned, as all but one of the contesting choirs found it impossible to attend on the score of expense.

## Hints on Voice and Choir Training.

By JOHN ADCOCK.

(Continued from page 108.)

### UNACCENTED SYLLABLES.

N the brief and faint utterance of unaccented syllables in ordinary speech, the change or corruption of vowel-sound which commonly occurs may seem of little consequence; but in singing, where weak words and syllables are made much more of, these improprieties are magnified and become offensive. On the other hand, a pronunciation so precise and proper as to be a conspicuous departure from the ordinary mode of speech cannot be considered as really good, but will more likely be regarded as a disagreeable affectation diverting the attention from the enjoyment of the music. The right course is midway between vulgarity and pedantry, inclining to what may seem the latter rather than to the former; for, to the uneducated, mere propriety will seem pedantic.

When the letter *a* forms or ends an unaccented syllable, it should have the sound of *a* in *east*; for example, *a-bide*, *la-ment*, *ide-a*, *Flo-ra*, *peace-a-ble*, *cul-pa-ble*.

In speech, when the letter *e* forms or ends an unaccented syllable, it usually has the sound of *i* in *bit*, as *be-tray* (*bit-ray*), *re-joice* (*riajoice*), *pi-e-ty*; and it may have this sound in singing also, though in many cases, as in *e-lect*, *e-merge*, *e-ternal*, "be-hold and see," the sound of *ee* is preferable. A few words like *des-pair*, *des-pond*, *des-troy*, thus optionally pronounced, may be regarded as exceptions; but to call *re-gard* *reg-ard*, *re-venge* *rev-enge* is most improper.

Weak terminations formed upon the vowel *e*, as *ed*, *em*, *el*, *es*, *est*, *ess*, *ent*, *end*, *eth*, *ence*, should be

pronounced as spelt; for example, *wick-ed* (not *id* nor *ud*), *an-them*, *an-geL*, *rich-es*, *dear-est*, *good-ness*, *fear-less*, *mo-menT*, *leg-end*, *lead-eth*, *si-lence*. The breach of this rule is very common.

In the termination *en* (as in *broken*, *open*, *garden*, *chosen*), the *e*, though sometimes silent (as in speech) upon a brief note, should generally be pronounced; *n* alone, although singable, is too poor in quality to dwell upon.

In *listen*, *glisten*, *fasten*, *hasten*, *chasten*, *often*, *soften*, both *t* and *e* are generally silent in speaking, and sometimes properly so in singing (as *lis'n* for "listen," in the glee "Here in cool grot"); but the sound of *e* should generally be heard, and mostly in conjunction with a soft *t*, though it seems the prevailing habit to omit the *t* in *listen*, *glisten*, saying *lis'en*, *glissen*.

Words with *ven*, as *given*, *seven*, *even*, *heaven*, should, if practicable, be treated as of one syllable with *e* silent; if not, *en* must generally have its full sound, in these cases, neither *ven* nor *vun*, but something intermediate.

Words like *people*, *humble*, *wrestle*, *little*, *bridle*, *mingle*, *shackle*, have properly no vowel-sound in the final syllable; but though the *l* is sufficiently vocal for the purpose of speech, and even for singing upon a brief note, it is better to insert a vowel-sound, without making too much of it, when the syllable has to be prolonged; as *peoplul*, *humblul*, *titul*.

The termination *il*, as in *civil*, *cavil*, *council*, must be fully pronounced; but *evil* may be *e-v'l*, *e-vil*, or *e-vul*; *devil* may be *dev'l* or *devul*.

Words like *person*, *pardon*, *deacon*, *season*, which drop the *o* in speaking, usually retain it in singing,

and then always with the sound of *o* in *son*, as *pardon* (*dun*, not *don*). This sound, and not that of the spelling, belongs also to the unstressed terminations *om*, *on*, and *or*, as in *wisdom* (*dum*), *fathom* (*thum*), *atom* (*um*), *nation* (*shun*), *wanton* (*tun*), *summon* (*mun*), *actor* (*tur*), *author* (*thur*), *anchor* (*kur*). In a few words, like *vendor*, *lessor*, *guarantor*, *o-r* is *or*.

In the following words the syllables in italics may be taken as patterns for the pronunciation of the many similar words, often mispronounced:—*Village* (-age or edge, not *idge*), *furnace* (-ace or *ess*), *mountain* (-ain or *en*, not *in*), *fortunate* (-ate or *et*, not *ut*), *college* (not *idge*), *island* (not *lund*), *radiant* (not *unt*), *guidance* (not *unce*), *bridal* (not *ul*), *beau-te-ous* (not *beauchus*); *righteous*, commonly pronounced *right-chus*, is the only exception, and even this is considered more elegant as *right-te-ous*. The termination *ful*, in *joyful*, *thankful*, etc., must always have the sound of *full*.

Take care of the little *i*, *o*, *u*'s in such words as *char-i-ty* (not *char-ut-y*), *pol-i-cy*, *o-pinion*, *po-lite*, *pia-no*, *apol-o-gy*, *har-mo-ny*, *follow* (not *foller*), *utmost* (not *must*), *reg-u-lar* (*reg-you-lar*, not *reg-e-lar*), *ed-u-cate* (*ed-you-cate*, not *ej-oo-cate*), *fortune* (*fort-yoon* or *for-choon*), *pasture* (*past-your* or *pas-choor*), *verdure* (*verd-your* or *ver-jure*), *censure* (*sen-shoor*), *seizure* (*seez-your* or *see-shoor*).

The sound of letter *i* is in some cases variable. The prefix *di*, as in *direct*, *digest*, *digress*, *dilate*, *dilute*, *diverge*, *divert*, *divest*, is generally, but not

necessarily, sung with long *i*. In speech, the suffix *ile* is sometimes *ile* as in *exile*, *gentile*, and sometimes *il* as in *fertile*, *fragile*; in singing it may always be *ile*. In simple speech, *wind* rhymes with *sinn'd*; in poetry and singing it usually, and sometimes (but not always) necessarily, rhymes with *kind*. *Finite* has two long *i*'s; *infinite*, three short ones; but the last two syllables are sometimes changed to long *i*, according to the need of the music.

#### LITTLE WORDS.

Nothing lends such refinement to speech in song as the proper but gentle utterance of unaccented syllables and little words. In every situation the following words, usually corrupted or abbreviated, should retain their clear and true pronunciation:—*To*, *to-day*, *to-morrow*, *and*, *be*, *he*, *she*, *we*, *me*, *by*, *have*, *their*, *your*, *our*, *are*, *for*, *that*, *them*, *can*, *from*, *as*, *shall*, *of* (*ov*), *us* (*uss*), *with* (as in *wither*) *e'er* or *ere* (*air*), *ne'er* (*nair*). *Ay* or *aye*, meaning yes, is *eye*; *a*, meaning ever, is *ai*, as in *aid*. *My* should almost invariably have its full sound, however brief the note. The article *a* is usually sung with the sound of *a* in *cast* or *u* in *us*, but occasionally requires its alphabetical sound when falling upon a musical accent. The article *the* is pronounced *thee* before a vowel or silent *h*, as *thee* earth, *thee* honour; and *thu* (as in *thus*) or *thi* (as in *this*)—generally the former—before a consonant.

(To be continued.)

## The Baptist Church Hymnal.



We have often had to say in these columns that the Baptist denomination was behind all the others in musical matters. But with the new hymnal now issued, to which we give a very hearty welcome, the Baptists ought in future to have as bright and varied a musical service as is to be heard in any of the other Free Churches.

The Hymn Section contains 802 hymns, and when we say that the committee of selection included Drs. Green and Clifford, and Revs. G. Hawker, E. Medley, B.A., and J. R. Wood, our readers will know that a wise choice has been made. "Psalms and Hymns" and the "Baptist Hymnal" are the sources from which the selection has chiefly been made; but other more modern hymns have also been included which add to the value of the book. An unusual number of hymns are found under the section "Childhood and Youth."

The Chant Section contains 178 items, including Metrical Litanies, Canticles, Kyries, Baptismal Sentences, Offertory Sentences, Vespers, and Amens. The Revised Version of the Psalms has been used.

The musical part of the work has been entrusted to a committee (whose names are not given—why not?) with Mr. Rowland Briant, F.R.C.O., as Musi-

cal Editor. Upon the whole the selection of tunes is satisfactory. Most of the well known favourites find a place, and there is a very plentiful sprinkling of new tunes, the editor being responsible for the largest number. Many of these new tunes are exceedingly nice, but some might have been omitted with great advantage to congregational singing. We however observe that some very well known tunes have been left out. For instance, "I heard the voice of Jesus say," is not set to "Vox Dilecti"; "The Son of God goes forth to war" is not wedded to "Ellacombe," nor to Sullivan's arrangement of "St. Ann," but to an entirely new tune. "Armageddon" is not associated with "Who is on the Lord's side?"; "St. Gertrude" is not set to "Onward! Christian Soldiers," and Dykes' tune is not given to "Lead, kindly Light," nor is Barnby's fine tune given to "When morning gilds the sky." Possibly there may have been a difficulty in getting permission to use these old favourites. If not, we think an error has been made in discarding such well-known tunes. We are glad to see that some of the tunes have been lowered half a tone, which will be an advantage to congregational singing; "St. Gertrude," however, would, in our opinion, be better retained in its original key. Why does "Aurelia" appear in E in one place and in E flat in other

places? The music is written in crotchets instead of minims—an arrangement which in our opinion is questionable.

The music for the Chant Section is well chosen, and the pointing is simple and understandable. The printing in columns may perhaps help the congregation, and that is the chief end in view, but it does not look nice. We hope the Vesper hymns (of which there is an excellent choice), will quickly come into general use.

The Anthem Section contains no less than 127 compositions, and there is no lack of variety. There are many simple anthems which an average congregation ought to pick up very quickly, and

there are many more elaborate works suitable for choir use only. The selection is thoroughly good. We should, however, be glad to see Jackson's Te Deum and Jubilate in F replaced by something better.

We can congratulate our Baptist friends upon now having a really up-to-date hymnal which we believe will help to raise the standard of their worship music. Hitherto four or five hymns only have constituted the musical portion of the service in the majority of Baptist chapels. The days for a bald service of this kind are gone. With this book at hand, we hope and believe a forward musical movement will rapidly take place.

## Echoes from the Churches.

*A copy of "Musicians and their Compositions," by J. R. Griffiths, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue is furnished by Mr. J. H. Reeve.*

### METROPOLITAN.

PADDINGTON.—Mrs. Mary Layton, F.R.C.O., has resigned the post of organist at Westbourne Park Tabernacle (Dr. Clifford's).

### PROVINCIAL.

BILSTON.—The annual choir festival was held on June 24th, when special sermons were preached by Rev. Dr. Davison, of Handsworth College, whose ministrations were much enjoyed. The special music was executed in splendid fashion. The choir were in very fine form, having been in active rehearsal for the N.C.U. Choral Competition. The unfortunate railway regulations prevented the choir from making the journey to London, but the disappointment did not affect the quality of their excellent singing; indeed, the day's music constituted a musical treat of no mean order. Mr. C. W. Perkins (organist to Birmingham Corporation) was kind enough to give an organ recital in the afternoon, which was very highly valued, although the occasion was not one to favour audible appreciation. The choral items at the recital were "Judge Me, O God" and "Be Not Afraid," which were rendered faultlessly, the solos being given by Miss Brown, who also contributed "Hear Ye, Israel," the whole of the numbers being admirably suited to the voice of the accomplished soloist. The anthems sung during the morning and evening services were Lemare's "This is the Day" (the test piece at the N.C.U. Competitions), Farebrother's "Lo, the Winter is Past," and Sir George C. Martin's Magnificat and Nunc Dimittis in A. The services opened with "Sanctus," and at the close of the evening service a "Vesper Hymn." Master Arthur Lidington was well heard in his solo at the morning service. Mr. Leedham, the organist, accompanied with a worshipful spirit of effective accompaniment.

BIRMINGHAM.—The twenty-first anniversary of the Stratford Road Baptist Church, Birmingham, and of the pastorate of the Rev. John Hulme, has just been celebrated. There was a reunion of past and present members and friends, under the presidency of Mr. T. Adams. The Rev. J. Hulme was presented with a purse containing fifty guineas, Mrs. Hulme

with a beautiful secretaire, and Miss Hulme with a basket of lovely flowers. Addresses, full of appreciation of the pastor's work, were delivered. Mr. Hulme very suitably replied. During the proceedings, the choir, augmented by friends from other choirs, rendered "How Lovely are the Messengers," "Send out Thy Light," "Then Round about the Starry Throne," "Ye shall go out with Joy." Mr. T. Hale presided at the organ, and Mr. C. E. Jones conducted.

HORBURY.—The reopening services in connection with the Primitive Methodist Church were commenced on Sunday, July 1st, when sermons were preached by the Rev. J. Burkitt. In the afternoon Haydn's "Creation" was rendered by a chorus of fifty voices, and the following principals took part:—Madam Bishop, Mr. Fred Fallas, and Mr. John Browning. The choruses went splendidly. The choirmaster, Mr. William Reeve, had the chorus well in hand, and there is much credit due to him, and also to Mr. G. W. Baines, the organist, for the manner in which they acquitted themselves. The solos were exceptionally good, all the singers doing justice to themselves. The choir also sang the anthems, "Hark, Hark My Soul" (Shelly), and "Abide with Me" (Turner), in the evening. On the following Sunday the Rev. J. Dickenson, of Wakefield, preached morning and evening. The choir sang the anthem, "Send out Thy Light" (Gounod), at the evening service. The services were concluded on Sunday, July 15th, the preacher being J. Coward, Esq., J.P., of Durham. The following anthems were sung, "I Will Sing of the Mercies of the Lord for Ever" (Darnton), and "Sun of My Soul" (Ed. Turner).

MANCHESTER.—On Sunday afternoon there was a musical service at Rusholme Wesleyan Methodist Church, when a large contingent of the Manchester N.C.U. rendered "In the Beginning" (Darnton), "Arm Soldiers of the Lord" (Booth), "We Declare Unto You" (Mansfield), and "Song of Peace" (Sullivan), with excellent effect under the capable conductorship of Mr. Granville Humphreys. Mrs. Granville Humphreys gave "With Verdure Clad"

AUGUST, 1900.]

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and "Come unto Me" with much taste and in perfect style, to the evident delight of the large congregation. Miss Newall sang "The Priceless Gift" in a very pleasing manner. Mr. Bengel Ingham, A.R.C.O., presided at the organ with excellent judgment, and Mr. Clifford Davies gave efficient help at the piano. The service was arranged by Mr. A. Swindells, the energetic hon. sec. of the Manchester N.C.U., and organist of the church.

**Nonconformist Choir Union.**

CRYSTAL PALACE FESTIVAL.

The following letters to hand are eloquent in their simplicity and moderation :—

*From Mr. T. J. HULME, Secretary Free Church Choir Union, Derby.*

"General disappointment was felt in Derby when it became known that the railways had refused to convey singers to London unless more than double the fare charged for the last eleven years was paid. About 240 singers had been preparing for months to take part in the Festival. Of this number eight only were able to be present. We sincerely hope the old rates will be reverted to before the next Festival."

*From Mr. A. SWINDELLS, Secretary Manchester and Salford Nonconformist Choir Union.*

"It was a great disappointment to the members of our Union in not being able to take part in the recent Festival. There would have been about three hundred singers and friends who would have made the journey if the rates had been as on previous occasions. As it was, we were only able to send five of our number. Our committee considered it very unreasonable of the railways to expect singers to help make an attraction and then pay full excursion rate into the bargain. However, we trust that they will relent before the next Festival, so that we may have the opportunity of sending a large contingent."

*From Mr. JOHN DAVIS, Secretary Nottingham Nonconformist Choir Union.*

"Our Nottingham branch beg most emphatically to protest against the railway companies' action, which prevented us from taking part in this year's Festival. Our Union has grown beyond our most sanguine expectations, and this year we had 500 members and 200 honorary members, and practically the whole of these intended taking part in the Festival. As it was, only five made the journey. This year we should have paid the Great Central Railway between £100 and £120 for our trip, a sum they have altogether lost, in addition to the friends' tickets. The anomaly was the more striking as each of the three companies here ran a special train to London on the day, but all were ludicrously devoid of passengers. Does it pay railway shareholders to allow their managers to run empty trains?

"The injustice to our younger singers is apparent. How many can afford to devote a whole week's wages to a single day's outing? and this is what it really means in many cases.

"Hitherto the agents of the various railway companies have always been most assiduous in their endeavours to secure our patronage, and have several times run two special trains for our convenience. The fare used to be 3s. 6d., for returning on the Monday; they now ask 9s. 6d. At first it was to be 12s. 10d. Imagine the effect when there are several in one family: Is there any reasonableness in this jump from 3s. 6d. to 9s. 6d.?"

**Nonconformist Church Organs.**CENTENARY WESLEYAN CHAPEL,  
WALSALL.

Built by Messrs. Nicholson and Lord, Walsall.

*Great Organ, Compass CC to G, 56 Notes.*

		Feet.	Pipes.
1.	Open Diapason	...Metal throughout	8 56
2.	Stop Diapason	Bass } Wood	8 56
3.	" Dulciana	...Metal, Tenor C.	8 44
4.	Gamba	...Metal	8 44
5.	Principal	...Metal throughout	4 56
6.	Fifteenth	... "	2 56
7.	Harmonic Flute	... "	4 56
9.	Clarinet	...Metal, Tenor C.	8 44

*Swell Organ, Compass CC to G, 56 Notes.*

10.	Open Diapason	...Metal and Wood	8 56
11.	Stop Diapason	...Wood throughout	8 56
12.	Viol d'Amour	...Metal, Gamut G.	8 49 (Bass grooved)
13.	Voix Céleste	...Metal, Tenor C	8 44
14.	Principal	...Metal throughout	4 56
15.	Mixture	... " " 3 ranks	168
16.	Cornopean	... " "	8 56
17.	Hautboy	... " "	8 56

*Pedal Organ, Compass CCC to F, 30 Notes.*

18.	Bourdon	...Wood	16 30
19.	Violoncello	...Metal	8 30

*Couplers.*

20. Swell to Great.
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THE annual Festival was held at the Crystal Palace on July 14, and passed off with much success. The first concert was given by 5,000 children, who, under the conductorship of Mr. Rayment, sang with much precision to the great delight of a large audience; not the least effective item in the programme was the waving of small Union Jack flags.

Later in the day a concert was given by the older singers, Mr. L. C. Venables being the conductor. The original programme had to be altered, as, owing to the action of the various railway companies, many of the provincial singers could not attend. The choir, therefore, was comparatively small. The singing was, however, refined, and in every way reflected much credit upon all concerned. Mr. C. H. Rowcliffe was organist at the juvenile concert, and Mr. H. W. Weston at the adult concert.

**INDIAN FAMINE FUND.**—A well attended and highly successful concert in aid of the Indian Famine was held under distinguished patronage at the Imperial Institute, South Kensington, realising over £100. The concert was arranged by Mrs. Mary Layton, F.R.C.O., and the artistes were her pupils and friends.

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The disappointing action of the railway companies in more than doubling the "fare" prevented this Union taking part in the annual festival, which is the happy meeting ground of the N.C.U.

After a season of very enjoyable practices the session was brought to a close by a musical festival, at which all the sacred portion of the "Festival" music was performed. These anthems, etc., were interspersed with solos by Mrs. Winsor (wife of the Burton N.C.U. organist), whose flute voice and clear enunciation were highly appreciated. Mr. Edgar Frearson also sang with his usual vigour. The rendering of the anthems and choruses left little to be desired, and the hope was freely expressed that the service might be repeated.

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MR. J. KENDRICK PYNE, organist of Manchester Cathedral, has been made Mus.Doc. by the Archbishop of Canterbury.

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ANDANTE.—You should certainly take four beats to the bar. Two beats would produce unsteadiness.

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## Accidentals.

THE late Bishop How gave this description of a parishioner's hymn of praise:

"The old man and me never go to bed, sir, without singing the Evening Hymn. Not that I've got any voice left, for I haven't; and as for him, he's like a bee in a bottle; and then he don't humour the tune, for he don't rightly know one tune from another, and he can't remember the words neither; so when he leaves out a word I puts it in, and when I can't sing I dances, and so we gets through it somehow."



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